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ONAL GALLERY, MILLBANK

CATALOGUE

LOAN EXHIBITION OF WORKS BY

RICHARD WILSON

JUNE 26 TO SEPTEMBER 30, 1925

PRICE SIXPENCE

From the Library of
Frank Simpson

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NATIONAL ARCHIVES - COLLEGE PARK, MARYLAND

CATALOGUE

OF THE

MANUSCRIPTS

OF THE

INTRODUCTION.

RICHARD WILSON was not only a very great artist, but he may justly claim priority in time in the creation of the British School of landscape painting. It is not improbable that the arrival of Canaletto in England in 1746 gave an impetus to the native painters of modest topographical views. It is at least remarkable that Wilson produced a picture of some importance and size, "View of Dover," the next year, and three years later set off to see Venice and Rome for himself.

In the present exhibition a special effort has been made to show some of Wilson's English and Welsh subjects, as these are less well-known than his Italian scenes with their yellow skies and more conventional composition, which Wilson repeated again and again in many replicas. A certain number of portraits are included in the exhibition and these reveal a variety and freshness in a contemporary of Hudson that has scarcely been appreciated.

A few works by Wilson's contemporaries, such as George Lambert and Paul Sandby and by his pupils such as J. Farington, T. Jones and R. Crone are included, and some of the copies and imitations of Wilson by Turner and Crome, for comparison with Wilson's own works.

Owing to the inaccessibility of many of Wilson's most personal and characteristic works, his predominant position in the history of early English landscape painting has scarcely been adequately appreciated, though Ruskin wrote: "I believe that with the name of Richard Wilson the history of sincere landscape art, founded on a meditative love of nature, begins for England." His best works are painted in the clean, Dutch manner, but they unite something of the serene dignity of Claude's compositions with the luminous atmospheric quality of Cuyp, while his handling of rich, fat pigment gives a quality that is rarely found, except in the early Italian landscapes and figure subjects of Corot. Nicholas Poussin, however, would seem to be the dominating influence in his Italian subjects.

Wilson, born in 1714, was a mature artist when Gainsborough, born in 1727, was still practising portrait painting at Ipswich, and Wilson may fairly claim the honour of being "the father of British landscape," for Crome and Turner frankly copied Wilson, and for a time modelled their work on his; the small Landscape with Quarry (No. 8) anticipates one side of Crome. Wilson's contemporary, Hoppner, said of him: "We recollect no painter, who, with so much originality of manner, united such truth and grandeur of expression"; and his pupil, Joseph Farington, in comparing

him with Claude, gave preference to "the largeness and dignity of Wilson's mind," and there is an absence in Wilson's work of that artificiality that sometimes accompanied Claude's preoccupation with light. The estimation of Richard Wilson's art has been curiously incorrect; it has been generally taken for granted that, beginning as a second-rate portrait painter, his visit to Italy in 1749 and the generous admiration and the advice of Zuccarelli and C. J. Vernet created, almost miraculously, an accomplished painter of classical landscapes of the Niobe type out of one who was practically an amateur, as far as landscape painting was concerned. The facts would appear quite otherwise. Born at Penegoes in Montgomeryshire, August 1, 1714, the third son of a clergyman, by the help of the Wynne family he was placed with an obscure painter, Thomas Wright, in London in 1729, the year Hogarth painted Lavinia Fenton as Polly Peachum. The accepted portrait painters of the time were Sir James Thornhill, Jonathan Richardson, Charles Jervas and Thomas Hudson, and Wilson's pre-Italian portraits belong to this school, such as his Self-Portrait (No. 1321, N.P.G.); that his work was held in some esteem would seem to be proved by the commission to paint the group of The Prince of Wales, Duke of York and their Tutor, Dr. Ayscough (Nos. 36 and 35), 1749. Perhaps his best portrait before his visit to Italy is that of Admiral Thomas Smith (c. 1747) (No. 60), from the Painted Hall, Greenwich Hospital; and the Portrait of a Venetian Gentleman (No. 3727, N.G.) (No. 19), painted in Italy at the beginning of his visit, is worthy to be compared with Gainsborough. The Portrait of J. H. Mortimer (No. 45), painted about 1761, the Self-Portrait, c. 1768 (Diploma Gallery), and the Portrait of The Earl of Macclesfield (1760) (No. 32), (Foundling Hospital), prove that Wilson continued to paint admirable portraits after his return from Italy. The attractive and original Portrait of Mortimer, who is seen sketching out-of-doors, is contemporary with Reynolds's Lord Ligonier and Gainsborough's early Bath portraits, and antedates the finest "open air" portraits of those painters.

In 1749 Wilson set out for Italy, going first to Venice, where were working Tiepolo, aged 55; Guardi, aged 37; Zuccarelli, aged 45; Canaletto, aged 52, being then in England. According to the generally accepted story, it was Zuccarelli who encouraged him to devote himself to landscape painting on seeing a sketch Wilson had made while waiting to see him; but Wilson was almost certainly an experienced landscape artist already, and, if influenced by Italian painters, it was by Guardi and Canaletto, as sketches in the British Museum show, and by Nicholas Poussin. Wilson met with an admirer of his landscape work in Mr. William

Locke with whom he travelled to Rome, and the Portrait (No. 62) recently acquired by Cardiff from the Ripon Sale, is believed to be a portrait of Locke. Vernet there admired his landscape work, and he devoted himself to painting the Campagna. He had many pupils, and enjoyed a distinguished position in Rome. Reynolds was also there, 1749-1752, and the two painters made expeditions together, one being to the Falls of Terni, where Wilson exclaimed, "Well done water, by God!" He travelled on to Naples with Lord Dartmouth, and returned to England by sea in 1756.

On his return to England he came into touch through Paul Sandby with the Duke of Cumberland, for whom he painted one version of *The Destruction of Niobe's Children* (No. 51), shown at the first exhibition of the Free Society of Artists, 1760. Court patronage followed, but his brusque character stood in the way of such success, and after years of poverty he became Librarian to the Royal Academy in 1775, finally, on coming into a small legacy, retiring to Llanberis, where he died shortly after.

The fact that there are two small circular views (Nos. 12 and 16) of St. George's Hospital and the Foundling Hospital surrounded by fields, presented by him to the latter institution in 1746, and painted, like similar gifts from Samuel Scott, for a special position in the building, would seem to show that he was then recognized as a landscape painter, for Hogarth's gift was a portrait. They reveal the clean, precise handling of the Dutch tradition, and to this Wilson always adhered, gradually maturing his powers, perfecting his design and increasing his mastery in rendering light and air. His biographer, Thomas Wright, says that a *View of Dover* engraved by J. S. Müller is generally supposed to have been executed before he went abroad, and No. 3, which was recently sold at Christie's, corresponds in many respects with the engraving which is at the British Museum and is dated 1747.

If the small Venetian subject (c. 1750), wrongly entitled "*Lake of Como*" (No. 1094, Glasgow) (No. 1), is by Wilson, it would show his manner as a landscape painter before he came fully under Italian influences.

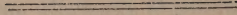
Wilson had a fine sense of colour and he brought from classic art the qualities of selection, simplification and balanced composition, which Dutch art could not supply; while from Claude he caught poetic serenity and a liquid atmospheric quality, to which his own instinct for solid design and rich quality of pigment gave added strength.

Amongst the most exquisite and personal achievements of Wilson may be mentioned; "*The Quarry*" (No. 8), "*Hounslow Heath*" (No. 11), "*The Summit of Cader Idris*" (No. 43), and "*Snowdon*" (No. 47).

While some of his too-often repeated Italian compositions reveal traces of convention and artifice, in these works Wilson gave the world something unique and exquisite, the quality of the rich tone and of the fat pigment of the paint perfectly corresponding with and expressing his noble mood of imagination and meditation.

NOTE.

Wilson painted several replicas of some of his subjects and his works have been much copied, so that the attribution of paintings to his hand with certainty is often a knotty problem. The attributions in the Catalogue are those of the lenders, but it is probable that almost all the works exhibited are by Wilson himself, though in some cases there has been partial repainting.



WILSON EXHIBITION.

OILS.

GALLERY III.

1 LAKE OF COMO

The subject appears to be L'Anconetta on the lagoons at Venice, not Como, and, if by Wilson, the date must be about 1749-50 and the picture would show his style before the full impact of Italian influence.

Oil $8\frac{1}{2}$ by $9\frac{1}{2}$ in.

Lent by Glasgow Corporation Art Galleries

2 AQUAE ALBULAE

Inscribed on the back "Prospettiva del Acque Albule"; a view on the road from Rome to Tivoli. This charming little picture may not be by Wilson, though it has affinities with his work and the delicate pensive beauty of the white building seems to recall "The Convent" and "Temple of the Clitumnus." It has been suggested that it may be by J. R. Cozens.

Between this picture and "The Convent" (No. 13) and Turner's water-colour, "Italian Scene, Evening" (No. 64), there are traces of a common influence which would seem to be that of Cozens. Alexander Cozens (?-1786), born in Russia, came to England, after study in Italy, in 1746, the same year as Canaletto, and he exhibited at the R.A. in 1781 a "View of Wynnstay, the Seat of Sir Watkin Williams Wynn," Wilson having exhibited a similar subject in 1771.

Alexander's son, John Robert Cozens (1752-1799), exhibited "Hannibal crossing the Alps" at the R.A. in 1776, Wilson having exhibited a similar subject in 1775.

It is probable, therefore, that Wilson had relations with the Cozens family.

It has even been suggested that "The Convent," which in some respects appears later than Wilson in date, might be the work of a painter, later than 1800, such an artist as Constable about 1809, copying some subject of Cozens in oil.

Oil $12\frac{1}{2}$ by $15\frac{1}{2}$ in.

Lent by Sir Charles Holmes

3 VIEW OF DOVER

This painting corresponds in many respects with the engraving by J. S. Müller of a work by Wilson, "View of Dover." The engraving (British Museum), of which a photograph is shown below, is dated April 8th, 1747, two years before Wilson went to Italy, and one year later than the two little roundels 1746 from the Foundling Hospital (Nos. 12 and 16). Whether this painting is the actual original of the engraving or not, for it does not correspond with it in all respects, it is clear that Wilson painted an important "View of Dover" before 1747, and was an experienced landscape painter before he went to Italy, and by comparing it with the two roundels we notice a change in style which may possibly be attributed to the influence of Canaletto, who arrived in England in 1746.

Oil 35 by 46 in.

Lent by Mr. L. A. Harrison

4 PAVILION AND STATUE

Oil 12 by 10½ in.

Lent by Col. M. H. Grant

5 LANDSCAPE—EVENING

This sober little landscape is typical of the modest contemporary English landscape painting, out of which Wilson, under Italian influences, developed his more romantic effects. He was, however, almost as fond of his native countryside as Constable and continued painting it as in Nos. 11, 15 and 20, though the failure of the public to appreciate this side of his art led to it being subsidiary to his Italian subjects.

Oil 14 by 24½ in.

Lent by Captain Richard Ford

6 ON THE DEE

Oil 26½ by 45 in.

Lent by Lt.-Col. Sir George Holford, K.C.V.O., C.I.E.

7 TIVOLI

Oil 17 by 28 in.

Lent by Mr. J. P. Heseltine

8 LANDSCAPE WITH QUARRY

Oil 16 $\frac{1}{4}$ by 20 $\frac{1}{2}$ in.

National Gallery, Millbank (No. 2989)

9 PORTRAIT OF THE ARTIST

Oil 25 by 22 in.

Lent by the President and Council of the Royal Academy of Arts

10 VALE OF NARNI

Oil 30 by 39 $\frac{1}{2}$ in.

Lent by Captain Richard Ford

11 HOUNSLOW HEATH

Oil 16 $\frac{3}{4}$ by 20 $\frac{3}{4}$ in.

Lent by Captain Richard Ford

12 ST. GEORGE'S HOSPITAL

The fact that Wilson contributed these views to the Foundling Hospital proves that as early as 1746 he wished to draw attention to his work, if not as a landscape painter, at any rate as a topographical artist. The pictures at the newly founded Foundling Hospital, which was much in the public eye, served to some extent as an exhibition and advertisement.

Oil 21 in. diam.

Lent by the Governors of the Foundling Hospital

13 THE CONVENT—TWILIGHT

Oil 24 by 37 in.

Lent by Glasgow Corporation Art Galleries

14 TIVOLI TEMPLE OF SIBYL

Oil sketch 16 $\frac{1}{2}$ by 28 in.

Lent by Col. M. H. Grant

15 SION HOUSE

Oil 13 $\frac{1}{2}$ by 16 $\frac{1}{2}$ in.

Lent by Captain Richard Ford

16 THE FOUNDLING HOSPITAL

Oil 21 in. diam.

Lent by the Governors of the Foundling Hospital

17 LAKE SCENE, CASTLE GANDOLFO

Oil 29 by 38 $\frac{1}{2}$ in. Signed with monogram

Lent by the Lady Lever Art Gallery

18 ITALIAN LAKE SCENE

Ex-Huth Coll. Exh. Burlington House, 1905

Oil $16\frac{1}{2}$ by $20\frac{1}{2}$ in. Dated 1764, signed with monogram

Lent by Mr. Frederick Seymour Clarke

19 VENETIAN GENTLEMAN

Oil $19\frac{1}{2}$ by 16 in. Signed and dated 1751

Lent by National Gallery, Trafalgar Square (No. 3727)

20 THAMES AT TWICKENHAM

Oil $23\frac{1}{2}$ by $35\frac{1}{2}$ in.

Lent by Captain Richard Ford

21 THE CLOUD

This picture was purchased by Thomas Woolner from the collection of J. M. W. Turner (Chancery), Christie's, July 25, 1874

Oil 25 by 30 in.

Lent by Miss Clare Woolner

22 ITALIAN LANDSCAPE

Oil $15\frac{1}{4}$ by $21\frac{1}{2}$ in.

Lent by Captain Richard Ford

23 ON THE STRADA NOMENTANA

Oil 17 by $13\frac{1}{2}$ in.

Lent by Captain Richard Ford

24 DIANA AND NYMPHS

Ex. Northwick Coll.

Oil 40 by 53 in. Signed with monogram

Lent by The Lady Lever Art Gallery

25 VIEW OF ROME

Oil 17 by 21 in.

Lent by Col. M. H. Grant

26 THE GROVE

Oil 21 by 17 in.

Lent by Col. M. H. Grant

27 ITALIAN LANDSCAPE—THE WHITE MONK

Wilson was given to painting replicas of such of his subjects as found favour with the public and two versions of one of his most popular pictures, "The White Monk," are hung here in proximity for the sake of comparison. There are slight variations, the figures being omitted in No. 27. Wilson used the white spots of the shirts of the foreground figures as accents in many of his pictures, and eccentric blasted foreground trees, as in "Snowdon" (No. 47) as *repoussoirs*, but the white of the cloud and monk in No. 29 seems out of tone and may be due to re-painting.

Oil 27 by 32½ in. Signed with monogram

Lent by Mr. F. A. White

28 AMPHITHEATRE AT ROME

Oil 35 by 28 in.

Lent by Mr. E. S. Ford.

29 ITALIAN LANDSCAPE: THE WHITE MONK

Oil 26 by 30½ in. Signed with monogram

Lent by The Lady Lever Art Gallery

30 TEMPLE OF THE CLITUMNUS

Oil 18 by 27 in.

Lent by Captain Richard Ford

31 LANDSCAPE WITH FIGURES

Oil 24 by 29 in. Signed R. Wilson

Lent by Sir Robert Witt, C.B.E.

32 PORTRAIT OF THE EARL OF MACCLESFIELD
IN ROBES

Vice-President of the Foundling Hospital, 1750-1764

Oil 93 by 57 in. Painted 1760

Lent by the Governors of the Foundling Hospital

33 VILLA BORGHESE

Oil 19 by 28¾ in.

Lent by Captain Richard Ford

34 LAKE NEMI

Oil 33 by 38½ in.

Lent by Miss Alexander

35 FRANCIS AYSCOUGH, D.D., DEAN OF BRISTOL,
1700-1776

The full-length figure of "Dr. Ayscough" originally formed the left-hand portion of the same canvas as No. 36 and the two pictures are hung in proximity for this reason.

Oil 80 by 37 in.

Lent by the National Portrait Gallery (No. 1165a)

36 GEORGE III AND HIS BROTHER

Prince George Frederick of Wales (George III) and his brother Prince Edward Augustus, Duke of York and Albany, painted in 1749.

Oil 57 by 63½ in.

Lent by National Portrait Gallery (No. 1165)

37 A WELSH VALLEY

Oil 35½ by 41½ in.

Lent by Corporation of Manchester Art Gallery Committee

38 VIEW OF TIVOLI

Oil 48 by 66 in. Monogram on stone to the left of figures

Lent by The Lady Lever Art Gallery

39 VIEW OF ROME

Oil 39 by 53 in.

Lent by Sir Herbert Cook, Bart.

40 WELSH LANDSCAPE

Oil 12 by 14 in.

Lent by Captain Richard Ford

41 PORTRAIT OF DAVID GARRICK

Oil 30 by 25 in.

Lent by The Lord Kenyon

42 TIBER

Oil 39 by 54 in.

Lent by Captain Richard Ford

43 SUMMIT OF CADER IDRIS

Oil 20 by 28¾ in.

Lent by Mr. Edward Marsh, C.B., C.M.G., C.V.O.

44 PORTRAIT OF THE ARTIST

Oil $6\frac{3}{4}$ by $5\frac{1}{2}$ in.

Lent by Mr. E. S. Ford

45 JOHN HAMILTON MORTIMER, R.A.

Oil 30 by 25 in. c. 1761.

Lent by the President and Council of the Royal Academy of Arts

46 LAKE WITH CHILDREN IN THE FOREGROUND

Oil 19 by 29 in.

Lent by Sir Hickman Bacon, Bart.

47 SNOWDON

This original and remarkable painting shows that Wilson could, when he wished, transcend the bounds of the conventions he usually accepted and used to such fine effect. Here he has treated the forms of the hills with an almost Chinese feeling, astonishing in the eighteenth century.

Oil $40\frac{1}{2}$ by 49 in.

Lent by City of Nottingham Museum and Art Gallery

48 ON THE TIBER

Oil $10\frac{1}{2}$ by $13\frac{1}{2}$ in.

Lent by Sir Hickman Bacon, Bart.

49 PORTRAIT OF PEG WOFFINGTON

Oil $29\frac{1}{2}$ by $24\frac{1}{2}$ in.

Lent by the Committee of the Garrick Club

50 APOLLO AND THE SEASONS

Oil $40\frac{1}{2}$ by $50\frac{1}{2}$ in. Exhibited R.A. 1903

Lent by The Viscount Allendale

51 DESTRUCTION OF NIOBE'S CHILDREN

Oil 46 by 66 in. 1760. The drawing for this subject is in the V. & A. Mus. (P. 15-1915)

National Gallery, Millbank (No. 110)

52 ITALIAN SCENE

Oil 26 by $19\frac{3}{4}$ in. Signed with monogram

Lent by Captain Richard Ford

53 THE CONVENT DELLA VICTORIA, AVENTINE,
ROME

Oil $13\frac{1}{2}$ by $16\frac{1}{2}$ in.

Lent by Sir Charles Holmes

54 MELEAGER

Oil $17\frac{1}{2}$ by 21 in. Etched under the title of "The Murder"

Lent by Captain Richard Ford

55 LAKE OF NEMI

One of four landscapes done for the mansion near Salisbury, afterwards known as Trafalgar House, and inhabited by Nelson

Oil $27\frac{1}{2}$ by 52 in.

Lent by Mr. George Leon

56 LAKE OF NEMI

Oil 19 by 31 in.

Lent by Col. M. H. Grant

57 NEATH CASTLE, GLAMORGANSHIRE

Oil 15 by $17\frac{1}{2}$ in.

Lent by Captain Richard Ford

58 ITALIAN RIVER SCENE

Oil sketch 14 by 20 in.

Lent by Mr. J. C. Squire

59 WILTON HOUSE

Oil 39 by 56 in.

Lent by Mr. E. S. Ford

60 PORTRAIT OF ADMIRAL THOMAS SMITH

Oil 50 by $40\frac{1}{4}$ in. c. 1747.

Lent by the Lords Commissioners of the Admiralty

61 LANDSCAPE WITH RUINS.

Oil 66 by 64 in.

Lent by Corporation of Manchester Art Gallery Committee

62 PORTRAIT OF A GENTLEMAN

Believed to be a portrait of Mr. William Locke, who accompanied Wilson to Rome

Oil $50\frac{3}{4}$ by 40 in. Signed "R. Wilson, *f.* 1750 "

Lent by National Museum of Wales, Cardiff

63 PENN PONDS, RICHMOND

Oil 41 by 54 in.

Lent by Mr. Hugh Blaker

WORKS BY TURNER AND CROME.

64 ITALIAN SCENE, EVENING, by J. W. M. Turner

Water colour, $13\frac{1}{2}$ by $16\frac{1}{8}$ in.

National Gallery, Millbank. (No. CXCVI. X.)

65 MOUSEHOLD HEATH, by J. Crome

An early study in the Wilson Style

Oil $12\frac{1}{2}$ by $15\frac{1}{2}$ in.

Lent by Mr. J. R. Nutman

66 TEMPLE OF VENUS, BAIÆ, by J. Crome

Said to be a reminiscence of the Wilson which was in Dawson Turner's collection at Yarmouth

Oil 18 by $28\frac{1}{2}$ in.

Lent by Mr. J. R. Nutman

67 MOUNTAIN SCENE, by J. W. M. Turner

Oil 17 by $20\frac{1}{2}$ in. Painted 1798-1800 in the manner of Wilson

National Gallery, Millbank. (No. 465)

68 VIEW OF A TOWN : a Sketch, by J. W. M. Turner

Oil $9\frac{1}{2}$ by 13 in. Painted about 1798

National Gallery, Millbank. (No. 475)

69 CASTLE IN RUINS, by J. Crome

An early work in the style of Wilson.

Oil $11\frac{1}{2}$ by $13\frac{1}{2}$ in.

Lent by Mr. J. R. Nutman

SHOW CASE

Containing Thomas Hastings' "Etchings after Wilson, 1825" and Wilson relics.

DRAWINGS

SCREEN I.

Wilson's special excellence lay in tone and the quality of his pigment rather than in line, but his drawings, though a painter's drawings and not a draughtsman's, often have considerable interest and beauty.

70 TIVOLI

Chalk $9\frac{1}{8}$ by $14\frac{1}{2}$ in.

Lent by Captain Richard Ford

71 TIVOLI

Chalk $10\frac{1}{4}$ by 16 in.

Lent by Captain Richard Ford

72 ITALIAN LANDSCAPE

Chalk $7\frac{3}{8}$ by $11\frac{1}{8}$ in.

Lent by Captain Richard Ford

73 RICHARD WILSON SKETCHING

Pencil $7\frac{1}{2}$ by 10 in.

"The same gentleman (Richard Ford) has also many of Wilson's finest drawings from nature, which he principally made when studying at Rome; one of which is particularly interesting, since it contains Wilson's own figure, seated on the ground in his bag-wig, making a drawing of Raffaelles Villa."

"Nollekens and his Times," by J. T. Smith, Vol. I (second edition, p. 130).

Lent by Captain Richard Ford

74A BRIDGE AT CHIOGGIA

Red Chalk 6 by $7\frac{1}{2}$ in. Inscribed "Bridge at Cioja."

Lent by Captain Richard Ford

74B PORTA DI PO

Red Chalk 6 by $7\frac{1}{2}$ in.

Lent by Captain Richard Ford

75 VIEW FROM THE PALATINE HILL

Pencil $5\frac{3}{8}$ by $8\frac{1}{2}$ in.

Lent by Captain Richard Ford

76 STUDY OF A FLASK

 $10\frac{1}{2}$ by $9\frac{1}{2}$ in.

Signed "R.W."

From the Warwick Collection

Lent by Mr. Edward Marsh, C.B., C.M.G., C.V.O.

77A CATOLICA

Pencil $6\frac{1}{4}$ by $9\frac{3}{4}$ in.

Lent by Captain Richard Ford

77B ROCK WITH BUILDINGS

Pencil $9\frac{1}{2}$ by 8 in. Inscribed "R.W.f."

Lent by Captain Richard Ford

78 LANDSCAPE SKETCH

Red Chalk $3\frac{3}{4}$ by 6 in.

Lent by Mr. Edward Marsh, C.B., C.M.G., C.V.O.

79A AQUEDUCT

Pencil $7\frac{1}{8}$ by 10 in.

Lent by Captain Richard Ford

79B ROMAN ARCHES

Pencil $7\frac{5}{8}$ by 10 in.

Lent by Captain Richard Ford

80 STUDY OF LEAVES

Pencil $9\frac{3}{4}$ by 8 in.

Lent by Captain Richard Ford

81 VIEW OF TIVOLI

Chalk $10\frac{3}{4}$ by $15\frac{3}{4}$ in.

Mounted for Marianne Ford by Paul Sandby

Lent by Captain Richard Ford

82 WATERFALL AT TIVOLI

Pencil $9\frac{1}{4}$ by $14\frac{1}{2}$ in.

Lent by Captain Richard Ford

83 CIRCUS OF CARACALLA

Chalk $10\frac{3}{4}$ by $16\frac{1}{4}$ in.

Lent by Captain Richard Ford

84 VIEW OF CROOME (Lord Coventry's Seat)

Chalk $12\frac{3}{4}$ by $9\frac{1}{8}$ in.

Lent by Captain Richard Ford

85 TREES AND HOUSE

Chalk $8\frac{1}{2}$ by $7\frac{1}{4}$ in.

Lent by Sir Robert Witt, C.B.E.

86A SAN GIORGIO MAGGIORE

Pen and Sepia $5\frac{5}{8}$ by $7\frac{3}{4}$ in.

Lent by Captain Richard Ford

86B STUDY OF ELEPHANT AND OBELISQUE BY
BERNINIPencil 8 by $4\frac{1}{4}$ in.

Lent by Captain Richard Ford

87 LANDSCAPE COMPOSITIONS

Brush and chalk $6\frac{3}{4}$ by $5\frac{1}{2}$ in.

Signed "R.W., 1754"

Lent by Mr. Edward Marsh, C.B., C.M.G., C.V.O.

88A STUDY OF SCULPTURE—FIGURES

Pencil $4\frac{1}{4}$ by $7\frac{1}{2}$ in.

Lent by Captain Richard Ford

88B STUDY OF SCULPTURE—CAPITAL

Pencil 5 by $7\frac{1}{8}$ in.

Lent by Captain Richard Ford

89 STUDY FOR A PICTURE

Pencil $7\frac{1}{4}$ by $9\frac{1}{4}$ in.

Lent by the National Museum of Wales, Cardiff

SCREEN II.

90 VIEW OF THE FORUM AT ROME

Chalk $10\frac{1}{2}$ by 16 in.

From the Collection of Paul Sandby.

In the centre of the picture is the now destroyed church of Santa Maria Liberatrice, with the three columns of the Temple of Castor and Pollux on the left.

In the left foreground is the portico of the Temple of Antoninus and Faustina (San Lorenzo di Miranda)

Lent by Mr. Edward Marsh, C.B., C.M.G., C.V.O.

91 CASTLE AND RIVER

Chalk and Sepia $10\frac{1}{2}$ by $15\frac{1}{2}$ in.

Lent by Mr. Edward Marsh, C.B., C.M.G., C.V.O.

92 A ROMAN AQUEDUCT

Chalk and Wash $9\frac{1}{4}$ by $14\frac{1}{2}$ in.

In the Dyce Collection at South Kensington Museum are several studies of Italian landscapes, worked on tinted paper, in the same manner as this drawing.

One of these, No. 643, a view of the "Lake of Nemi," is dated 1753.

Lent by Mr. Edward Marsh, C.B., C.M.G., C.V.O.

93 CLASSICAL SUBJECT

Pen 7 by $8\frac{1}{8}$ in. Inscribed "R.W., *f.* 1754."

Lent by Captain Richard Ford

94 VIEW NEAR LONDON

Red Chalk $7\frac{1}{4}$ by $11\frac{5}{8}$ in.

Lent by the National Museum of Wales, Cardiff

95 LANDSCAPE—ARCHITECTURAL

Chalk 7 by 9 in.

Lent by Captain Richard Ford

96 BRIDGE OVER THE ANIO

Chalk, Pencil and Sepia Wash 8 by $11\frac{1}{5}$ in.

Lent by Captain Richard Ford

97 CLASSICAL LANDSCAPE

Chalk $7\frac{1}{4}$ by 6 in. Inscribed "R.W., f. 1753"
 Lent by the National Museum of Wales, Cardiff

98A STUDY OF LAMP AND RELIEF

Chalk $4\frac{1}{4}$ by $3\frac{1}{2}$ in.
 Lent by Captain Richard Ford

98B STUDY OF FIGURES

Chalk $5\frac{1}{4}$ by 5 in.
 Lent by Captain Richard Ford

98c STUDY OF A RUIN

Chalk $4\frac{3}{4}$ by $7\frac{1}{2}$ in.
 Lent by Captain Richard Ford

98d STUDY OF A TREE

Chalk 4 by $6\frac{1}{2}$ in. Inscribed "P.S." (Ex-Coll. Paul Sandby)
 Lent by Captain Richard Ford

99 ARCHES IN FORUM

Pencil and ink $6\frac{1}{4}$ by $9\frac{1}{4}$ in.
 Lent by Col. M. H. Grant

100 LANDSCAPE WITH BRIDGE

Chalk $6\frac{1}{2}$ by $8\frac{1}{2}$ in.
 Lent by the National Museum of Wales, Cardiff

101 TOWER BY SEA

Chalk and Sepia $6\frac{1}{2}$ by $10\frac{1}{4}$ in.
 Lent by Col. M. H. Grant

102 LANDSCAPE—SUNSET

Coloured Chalk Drawing $9\frac{1}{2}$ by $7\frac{1}{8}$ in.
 Lent by Captain Richard Ford

103 COPENHAGEN HOUSE, ISLINGTON FIELDS

Water-colour 6 by $10\frac{1}{4}$ in.

This is particularly interesting in view of the fact that water-colours by Wilson are extremely rare. On the back of this one is inscribed :—

“Copenhagen House, Islington Fields. Taken about the year 1780 by Richard Wilson. Presented by him to his pupil Brooks.”

At this time Wilson was living in Tottenham Street, Charlotte Street.

Lent by Mr. Edward Marsh, C.B., C.M.G., C.V.O.

104 LANDSCAPE

Coloured Chalk Drawing $9\frac{1}{5}$ by $6\frac{15}{16}$ in.

Lent by Captain Richard Ford

105 ARCHITECTURAL STUDY

Pen 6 by $6\frac{1}{2}$ in. Inscribed “R.W., *f*”

Lent by the National Museum of Wales, Cardiff

106 BAY OF BALÆ

Chalk Circular $5\frac{3}{4}$ in. diam.

Lent by Sir Robert Witt, C.B.E.

107 CLASSICAL LANDSCAPE

Charcoal $4\frac{3}{4}$ by $5\frac{1}{4}$ in. Inscribed “R.W., *f*”

Lent by the National Museum of Wales, Cardiff

GALLERY II.

WORKS BY CONTEMPORARIES AND PUPILS OF
RICHARD WILSON

108 THE TIBER

Copy by Thomas Hastings made for the purpose of etching
Oil $11\frac{1}{2}$ by $16\frac{1}{2}$ in.

Lent by Mr. Isaac Williams

109 EDINBURGH CASTLE, by Paul Sandby (1725–1809)

Body colour $14\frac{1}{2}$ by 21 in.

National Gallery, Millbank. (No. 1853)

- 110 ETCHINGS AND SOFT-GROUND ETCHINGS, by
 Thomas Hastings and J. Whessell, after Wilson
 Lent by the National Museum of Wales, Cardiff
- 111 SUNSET AND RUINS, by George Barret, R.A.
 (1732-1784)
 Oil 25 by 30 in.
 Lent by Mr. Thomas Bodkin
- 112 LITTLE MALVERN CHURCH, by J. Farington, R.A.
 (1747-1821)
 Oil 16 $\frac{1}{4}$ by 20 $\frac{1}{4}$ in.
 Lent by Col. M. H. Grant
- 113 TIVOLI, by R. Crone (*c.* 1750-1779)
 Oil 18 by 29 $\frac{1}{2}$ in.
 Lent by Col. M. H. Grant
- 114 RICHMOND CASTLE, by George Lambert (1710-1765)
 Oil 40 by 44 in.
 Lent by Col. M. H. Grant.
- 115 ITALIAN LANDSCAPE, 1775, by T. Jones (*op.* 1765-
 1815)
 Oil 33 by 46 $\frac{1}{2}$ in.
 Lent by Col. M. H. Grant
- 116 FURNESS ABBEY, by J. Feary (*op.* 1770-87)
 Oil 21 by 25 in.
 Lent by Col. M. H. Grant
- 117 ROMAN BATH, by R. F. Freebairn (1765-1808)
 Oil 18 by 24 in.
 Lent by Col. M. H. Grant

NOTE.

These artists are treated fully in "Old English Landscape Painters," by Col. M. H. Grant.

THE FORD COLLECTION

The Ford Collection of Wilson's works, from which so many pictures in the present exhibition are lent, was originally made by Mr. Benjamin Booth, born June 21, 1732, who was a friend of Sir Joshua Reynolds. His daughter, Marianne, married Sir Richard Ford, a member of an old Sussex family and M.P. for East Grinstead in 1789, and the collection eventually passed to her son, Richard Ford, the author of the "Handbook for Travellers in Spain," and from him to his son, Sir Francis Clare Ford (1830-1899), Ambassador to Spain, the father of the present owner, Captain Richard Ford.

The Farington Diary contains several references to the Ford Collection: "Lady Ford has got all the pictures by Wilson, and says she will not sell any of them nor will she suffer her house to be dirtied by permitting people to see them." Wright, however, in his "Life of Wilson," writes: "It affords the author much pleasure in being able to bear testimony to the liberality of Lady Ford, who, with the greatest politeness allows the inspection of these pictures to her friends," and "Mr. Booth of the Adelphi who had 47 pictures said to be by Wilson," and again, later, "Mr. Booth of the Adelphi, who is 80 years of age, has 80 pictures by Wilson."

Lady Ford and her sister Miss Booth lent twelve pictures by Wilson to the British Institution at its first exhibition in 1814.

The drawings were seen by Wright in the Adelphi neglected and covered with dust, shortly after the death of Mr. Booth.

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